



Universidad de **Nariño**
EDITORIAL UNIVERSITARIA

COLOMBIA Y ECUADOR EN SEIS CUERDAS DE GUITARRA

Recital 3

Rolando Chamorro Jiménez

COLOMBIA Y ECUADOR EN SEIS CUERDAS DE GUITARRA

RECITAL 3

RITMOS COLOMBIANOS Y ECUATORIANOS

**COLOMBIA Y ECUADOR EN SEIS
CUERDAS DE GUITARRA**

RECITAL 3

**RITMOS COLOMBIANOS Y ECUATORIANOS
ARREGLOS PARA GUITARRA SOLISTA**

Chamorro Jiménez, Rolando

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**COLOMBIA Y ECUADOR EN SEIS
CUERDAS DE GUITARRA**

Recital 3

(c) ROLANDO CHAMORRO JIMÉNEZ

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INTRODUCCIÓN

Un homenaje muy sentido a los autores y compositores colombianos y ecuatorianos incluidos en esta serie didáctica, con sus obras más representativas, cristalizadas en ritmos de fox, bambucos, pasillos, danzas, cumbias, albazos, entre otros; obras que se quedaron impregnadas en lo más profundo de nuestro corazón a través de la radio o por medio de la presentación en vivo de destacados artistas.

El contexto artístico musical nariñense se caracteriza por la confluencia de diferentes expresiones musicales, las que se han apropiado de nuestro sentir y de nuestra emocionalidad. Podemos disfrutar de un albazo al igual que de un bambuco, de un sanjuanito, de una cumbia, un pasillo melancólico ecuatoriano, de un pasillo fiestero colombiano. Somos así, nuestra condición de frontera nos lo permite.

El recital 3 de la serie didáctica COLOMBIA Y ECUADOR ES SEIS CUERDAS DE GUITARRA, contiene 12 obras enriquecidas con todos los elementos armónicos, melódicos y contrapuntísticos, dignas de ser interpretadas en cualquier escenario del mundo por guitarristas profesionales, autodidactas o estudiantes de pregrado que hayan interiorizado los fundamentos técnicos operativos del instrumento; lo pertinente a escalas, arpeggios, análisis y lectura formal de material guitarrístico de diferentes periodos musicales, como también la práctica musical individual y colectiva en diferentes formatos. QUE LO LOCAL SE VUELVA UNIVERSAL, es una manera de enaltecer y presentar al mundo la labor musical constante de nuestros compositores, ya sea desde el lenguaje popular o el lenguaje académico.

Un agradecimiento sincero al Sistema de Publicaciones de la Universidad de Nariño y todo mi equipo de trabajo. Sin el concurso de todos ellos hubiera sido imposible poner en consideración el presente material.

Rolando Chamorro Jiménez

PRESENTACIÓN

La musicalidad de los nariñenses está presente en el dialecto, el trato interpersonal, las tertulias y en cuanto escenario sea protagonista verbo interlocutor de la cotidianidad. Los nariñenses son cultores de múltiples disciplinas del arte, gracias a que están ungidos por un don especial para desarrollar esas habilidades. La mayoría de músicos aprendieron a interpretar un instrumento de manera silvestre, como a pulso lo hicieron los compositores, arreglistas y cantantes. Una vez se creó el Departamento de Música en la Universidad de Nariño, los docentes encaminaron a sus discípulos por el ámbito académico, en ese rol se formaron algunos talentos quienes previamente se involucraron en procesos de asimilación a través de academias como Batuta, la Red de Escuelas de Formación Musical del Municipio de Pasto y academias particulares. Cito este preámbulo, para mencionar al maestro Rolando Efraín Chamorro Jiménez, quien protagonizó un importante rol en varios episodios de los procesos mencionados. El maestro Chamorro Jiménez inició la carrera musical a los 7 años de edad y a los 8 concursó en un certamen de la Canción Infantil organizado por una estación radial de Pasto. Oriundo de Ospina Pérez, jurisdicción del municipio de Ricaurte-Nariño, pertenece a una estirpe de músicos que hicieron parte de agrupaciones de formato de trío vocal instrumental. En esa cotidianidad se familiarizó con artistas, escenarios, programadores, eventos, compositores y repertorios que proporcionaron elementos que paulatinamente trazaron la ruta profesional que hoy es su proyecto de vida.

Tanto la producción, la creación musical, como también el ejercicio docente motivaron al maestro Rolando Chamorro a diseñar propuestas editoriales de tipo didáctico para aportar a la nueva generación de músicos, una serie de métodos de lectura gramatical e interpretación en guitarra de obras populares consideradas íconos en los cancioneros románticos de Colombia y Ecuador.

El presente trabajo editorial denominado, COLOMBIA Y ECUADOR EN SEIS CUERDAS DE GUITARRA Recital 3, es un compilado de melodías referenciadas en los territorios de las repúblicas hermanas de Ecuador y Colombia donde los tríos vocales-instrumentales las incorporaron como temas de sus repertorios para sus devenires artísticos.

La propuesta incluye 12 obras e integra los ritmos identitarios del folclor ecuatoriano como son el pasillo y el albazo; de igual manera la cumbia, la danza, el pasillo colombiano, el fox y el emblemático sonsureño, con los cuales exalta la labor de los autores y compositores colombianos oriundos de la región suroccidental de Colombia: Nariño.

Es importante aclarar, que la selección de las melodías de autores y compositores ecuatorianos

obedece al estrecho vínculo cultural y geográfico existente entre las dos naciones, de la cual derivan fusiones y afinidades artísticas. Los procesos de mestizaje, colonización y aculturación se dieron en el corredor de influencia fronteriza, donde los habitantes de las dos comarcas comparten diferentes expresiones como la música, la danza, la literatura, la pintura, tradiciones, la gastronomía, la lengua aborígen y el comercio. En ese intercambio aparecieron fusiones rítmicas provenientes de la hibridación de yaravies, sanjuanitos, pasacalles, pasillos, albazos, cachullapi, vals y otros ritmos que, al interactuar con aires campesinos, ritmos de la costa y los Andes colombianos como bambuco, currulao, fox, danza, cumbia, guabina, porro, paseos y otros, propiciaron la creación de nuevas propuestas. Posiblemente el sonsureño tenga su origen en una de esas hibridaciones.

Es grato contar con un producto didáctico que promueve y exalta las músicas de dos países hermanos, como también enaltece a un grupo representativo de bardos creadores de melodías como los ecuatorianos Luis Alberto ‘Potolo’ Valencia, Rubén Uquillas, José Antonio Vergara, Medardo Ángel Silva, todos dueños de un entrañable amor por su patria. En contraste con los nombres de los artistas ecuatorianos citados, el libro COLOMBIA Y ECUADOR EN SEIS CUERDAS DE GUITARRA, Recital 3, destaca el talante regional expuesto por los artistas nariñenses Faustino Arias Reinel, Jesús Leonel Erazo, Luis Antonio ‘Chato’ Guerrero, Tomás Burbano Ordóñez, Luis Enrique Nieto y José Félix ‘Vate’ Castro, a quienes la cultura musical de Nariño está en mora de ofrendar honores.

Invito a melómanos, músicos, arreglistas, investigadores, musicólogos, autores, compositores y versados en el noble arte de la música a compartir y departir del libro que nos presenta el maestro Rolando Efraín Chamorro Jiménez.



JAVIER VALLEJO DÍAZ
Docente, periodista e
investigador cultural

PRESENTATION

The musicality of the people of Nariño is present in its dialect, the interpersonal treatment, the special talks and, all the stages that could be the protagonist as an interlocutor in everyday life. Nariñenses are cultists of multiple art disciplines, thanks to the fact that they are anointed by a special gift to develop those skills. Most musicians learned to play an instrument in a wild way, as the composers, arrangers, and singers did by freehand. Once the Department of Music at the Nariño University was created, the teachers directed their students to the academic field, in this role some talents were formed which previously got involved in assimilation processes through academies such as Batuta, Red de Escuelas de Formación Musical of the municipality of Pasto and private academies. I quote this preamble, to mention the master Rolando Efraín Chamorro Jiménez, who played an important role in several episodes of the mentioned processes. The professor Chamorro Jiménez began his musical career at the age of 7 and at 8 he competed in a contest of the Children's Song organized by a radio station in Pasto. A native of Ospina Pérez, a jurisdiction of the municipality of Ricaurte-Nariño, he belonged to a lineage of musicians who were part of groups of the instrumental vocal trio format. In that daily life, he became familiar with artists, stages, programmers, events, composers, and repertoires that provided him with elements that gradually traced the professional route that today is his life project.

The production, the musical creation, as well as the teaching exercise motivated the professor Rolando Chamorro to design editorial proposals of a didactic type to provide the new generation of musicians with a series of methods of grammatical reading and guitar performance of popular works considered icons in the romantic songs of Colombia and Ecuador.

The present editorial work called, COLOMBIA AND ECUADOR ON SIX GUITAR STRINGS recital three, is a compilation of melodies referenced in the territories of the sister republics of Ecuador and Colombia where the vocal-instrumental trios incorporated them as themes of their repertoires for their artistic becomings.

The proposal includes 12 works and integrates the identity rhythms of Ecuadorian folklore such as the Pasillo and the Albazo; likewise the Cumbia, the dance, the Colombian Pasillo, Fox and the emblematic Sonsureño, with which he exalts the work of Colombian authors and composers from the southwestern region of Colombia: Nariño.

It is important to clarify that the selection of the melodies of Ecuadorian authors and composers obeys the close cultural and geographical link between the two nations, from which emerges fusions and artistic affinities. The processes of miscegenation, colonization, and

acculturation took place in the corridor of border influence, where the habitants of the two regions share different expressions such as music, dance, literature, painting, traditions, gastronomy, the aboriginal language, and the commerce. In this exchange emerges rhythmic fusions from the hybridization of Yaravies, Sanjuanitos, Pasacalles, Pasillos, Albazos, Chachullapi, Vals, and other rhythms that, when interacting with peasant airs, rhythms of the coast and the Colombian Andes such as Bambuco, Currulao, Fox, dance, Cumbia, Guabina, Porro, Paseos and others, led to the creation of new proposals. Possibly the Sonsureño has its origin in one of those hybridizations.

It is pleasing to have a didactic product that promotes and exalts the music of two brother countries, as well as praises a representative group of bard creators of melodies such as the Ecuadorians Luis Alberto 'Potolo' Valencia, Ruben Uquillas, José Antonio Vergara, Medardo Angel Silva, all owners of an intimate love for their country. In contrast to the names of the aforementioned Ecuadorian artists, the book COLOMBIA AND ECUADOR ON SIX GUITAR STRINGS recital three, highlights the regional talent exhibited by the artists from Nariño Faustino Arias Reinel, Jesus Leonel Erazo, Luis Antonio 'Chato' Guerrero, Tomás Burbano Ordóñez, Luis Enrique Nieto and José Félix 'Vate' Castro, to whom the musical culture of Nariño is in debt of offering honors.

I invite music lovers, musicians, arrangers, researchers, musicologists, authors, composers and versed in the noble art of music to share of the book presented by the maestro Rolando Efraín Chamorro Jiménez.

A handwritten signature in black ink, reading 'Javier Vallejo Díaz', with a stylized flourish underneath.

JAVIER VALLEJO DÍAZ
Docente, journalist and cultural
investigator

**Colombia y Ecuador en Seis
Cuerdas de Guitarra
Recital 3**

A mis hijos María José, Jéssica María,
Rolando de Jesús, Manuel Alejandro.

A los estudiantes de
guitarra del Departamento de Música
de la Universidad de Nariño.

COLOMBIA Y ECUADOR EN SEIS CUERDAS DE GUITARRA

Maestro: Rolando Chamorro Jiménez
Universidad de Nariño
Pasto – Colombia

RECITAL 3

Primera Parte (Colombia)

1. Sindamanoy (danza) - Faustino Arias Reynel
2. Canción de un padre (pasillo) - Jesús Leonel Erazo
3. Agualongo (sonsureño) - Luis A. “Chato” Guerrero
4. Chachagüí (cumbia) - Tomás Burbano
5. El Cachiri (sonsureño) – José Felix “vate” Castro
6. Viejo dolor (fox) - Luis E Nieto

Segunda Parte (Ecuador)

1. Tatuaje (pasillo) – Rubén Uquillas
2. Se va mi vida (albazo) - D.R.A
3. Tu (pasillo) - José Antonio Vergara
4. Con el alma en los labios (pasillo) - Menandro Ángel Silva – Francisco Paredes Herrera
5. Senderito de amor (fox) - Ventura Romero Armendáriz
6. Matitas de perejil (albazo) – Luis A. Valencia

ROLANDO CHAMORRO JIMÉNEZ

Músico, compositor, arreglista y productor musical nacido en Ricaurte - Nariño - Colombia.

Estudios

- Maestro en Música y Guitarra egresado de la Pontificia Universidad Javeriana de Bogotá.
- Magister en Educación, de la Universidad de Nariño.
- Estudios de música colombiana y latinoamericana en la Academia Luis A. Calvo de Bogotá.
- Estudios de inglés en Centro Colombo Americano de Bogotá.

Premios

- Gran premio “Príncipes de la Canción Garzón y Collazos” - Ibagué 1998.
- Primer puesto concurso “Jorge Villamil Cordovés” con la obra “Nos gusta vivir así” - Neiva 1998.
- Primer puesto Festival Universitario “Fesucanto” con la obra “Muy nariñense” - Manizales 2004.
- Mejor requinto de Colombia “Mangostino de Oro” – Mariquita (Tolima) 2009.
- Gran premio “Mono Núñez” con el Cuarteto Colombia Y Consuelo López - Ginebra 2006.

Conciertos

- Biblioteca Luis Ángel Arango – Bogotá.
- Auditorio Universidad del Tolima.
- Teatro Jorge Eliécer Gaitán – Bogotá.
- Teatro Municipal – Cali.
- Teatro Imperial – Pasto.
- Auditorios Luis Carlos Galán y Pablo sexto, Universidad Javeriana – Bogotá.
- Club San Fernando – Cali.
- Auditorio Universidad del Cauca.
- Planetario Distrital – Bogotá.
- Auditorio Sayco – Bogotá.
- Club del Comercio – Pasto.
- Auditorio Luis Santander Benavides - Universidad de Nariño.

Como arreglista y productor musical

- Trio Martino C.D. 1987.
- Música tradicional del Amazonas “Arbeláez y Ramírez”1988.
- Trio los Tres – 1993.
- Villamil tradicional -1998.
- Duetto tradiciones – 1998.
- Por ti Colombia - Duetto Tradiciones -1999.
- Sabor a miel -Trio Cantoral – 2000.
- Vieja luna- Trio Cantoral – 2002.
- Amada mía-Trio Cantoral – 2004.
- Locura mía-Jaime Enríquez – 2005.
- Muy nariñense - Consuelo López – 2006.
- Cantoral de rumba- Trio Cantoral – 2007.
- Consuelo López - Johana Coral – 2007.
- Te quiero -Trio Cantoral – 2009.
- Julio Cesar Villota - El emperador – 2012.
- Vanesa Montenegro-Soy- 2012.
- Nuestra música campesina de frack – 2013.
- Mujeres románticas – Boleros – 2013.
- Trio Cantoral Instrumental – 2017.

Como Docente

- Docente de la cátedra de Guitarra, Universidad Javeriana – 1995.
- Docente de la cátedra de Guitarra, Academia Superior de Artes de Bogotá ASAB - 1995 – 1998.
- Talleres de Guitarra funcional en Confamiliar, Sena, Universidad Cooperativa, Cesmag y Secretaria de Cultura de Pasto.
2002 – 2010.
- Docente de la cátedra de Guitarra, en la Universidad de Nariño desde el 2005 hasta la fecha.

Sindamanoy

(danza)

Faustino Arias Reynel
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩ = 90

Guitar

mf Add. -----

p a Tempo -----

f

mf

C III C III

♩ I C III

C III ♩ V

The score is written for guitar in 4/4 time, with a tempo of 90 beats per minute. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is in C major, with a key signature of one sharp (F#). The first staff contains measures 1-3, marked with a mezzo-forte (*mf*) dynamic and a 'C III' chord. The second staff contains measures 4-6, marked with a piano (*p*) dynamic and 'a Tempo'. The third staff contains measures 7-9, marked with a forte (*f*) dynamic. The fourth staff contains measures 10-12, marked with a mezzo-forte (*mf*) dynamic. The fifth staff contains measures 13-15, also marked with a mezzo-forte (*mf*) dynamic. The score includes various guitar techniques such as triplets, slurs, and fingerings. Chord changes are indicated by 'C III', '♩ I', and '♩ V'. The piece ends with a final measure in the fifth staff.

Sindamanoy

2

16 **C III**

p

19 **C VII**

mf

22 **C III**

p

25 **C III** **C II**

mf

28 **C III** **C V** **C III**

f

31

f

Sindamanoy

3

34

②

C III

♩ V

mf

37

C III

mf

40

p

f

f

43

♩ V

Al

§

y

final

p

rit.

final

♩ V

p

46

♩ V

pp

pp

pp

Canción de un padre (pasillo)

Jesús Leonel Erazo Muñoz
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩ = 87

Guitar

CVII

5

9

13

17

mf

f

mf

p

III

III

III

1.

2.

3.

4.

5.

6.

7.

8.

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11.

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95.

96.

97.

98.

99.

100.

CIII

21

mf

CIII

25

f

CVIII

29

33

mf

mf

37

p

The musical score is written for guitar on a single staff in treble clef. It consists of five systems of music. The first system (measures 21-24) is marked 'CIII' and 'mf'. The second system (measures 25-28) is marked 'CIII' and 'f'. The third system (measures 29-32) is marked 'CVIII'. The fourth system (measures 33-36) is marked 'mf' and includes first and second endings. The fifth system (measures 37-38) is marked 'p'. The score includes various guitar techniques such as triplets, slurs, and fingering numbers (1-4) and circled numbers (4, 5, 6). The key signature has one sharp (F#) and the time signature is 3/4.

Agualongo (sonsureño)

Luis A. "Chato" Guerrero
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩. = 98

Guitar

The score is written for guitar in 6/8 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩. = 98. The first staff has a *mf* dynamic. The second staff has a *f* dynamic. The third staff has a *mf* dynamic. The fourth staff is marked with a repeat sign and a *mf* dynamic. The fifth staff is marked with a *p* dynamic. The score includes various guitar techniques such as triplets, slurs, and fingerings. The piece is divided into sections by Roman numerals: CVIII and CIII.

mf

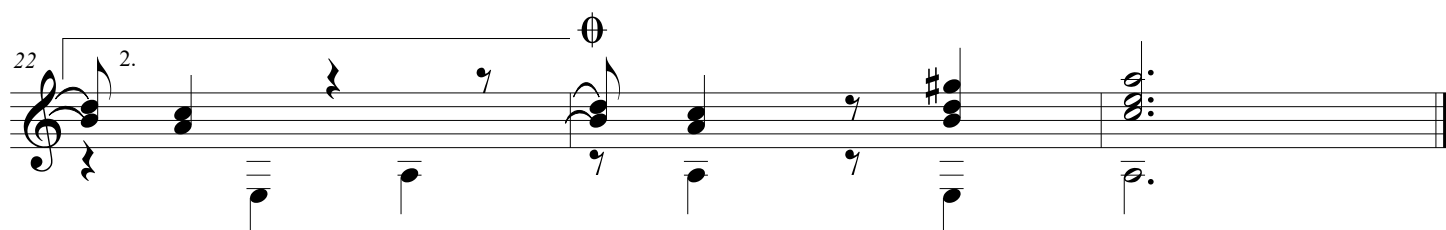
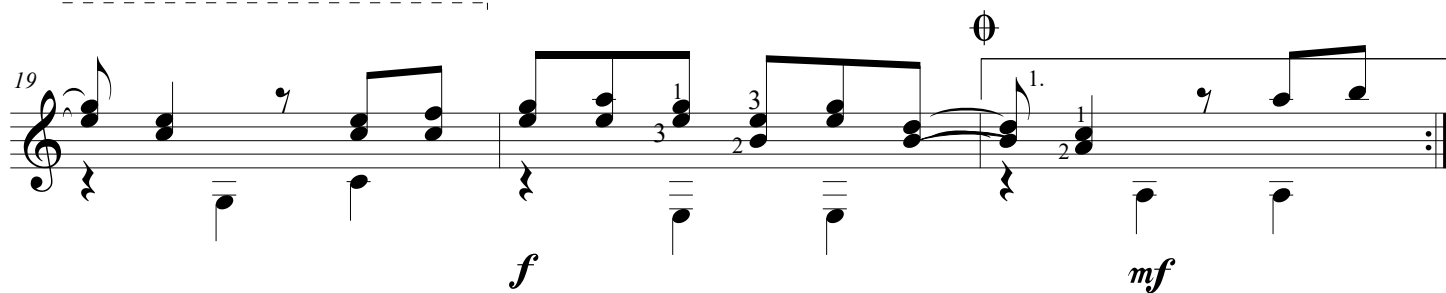
f

mf

CVIII

CIII

p

*mf*

Final

*mf**f*

D.C y Final

Chachagüí

(cumbia)

Tomás Burbano
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩=92

Guitar

The guitar score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked as ♩=92. The score consists of six staves of music. The first staff begins with a key signature change to three sharps and a common time signature. It features a series of chords and single notes, with a measure marked 'mf' and another marked 'f'. The second staff continues the melody with various chords and single notes, including a measure marked 'mf'. The third staff begins with a key signature change to three sharps and a common time signature, and includes a measure marked 'mf'. The fourth staff continues the melody with various chords and single notes, including a measure marked 'mf'. The fifth staff begins with a key signature change to three sharps and a common time signature, and includes a measure marked 'mf'. The sixth staff continues the melody with various chords and single notes, including a measure marked 'mf'. The score includes various musical notations such as chords, single notes, rests, and dynamic markings.

♩=92

mf

f

mf

mf

mf

mf

[illegible]

40 Φ II

43 CIV CII

46 1. 2.

Al Cresc. y Fine

49 Fine *mf* *p* Muriendo

El cachirí

(sonsureño)

Jose Félix "Vate" Castro
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩. = 97

Guitar

mf

CVIII

♢X

Arm.12

f

mf

f

CIII

mf

CIII

CI

The score is written for guitar in 6/8 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked as ♩. = 97. The first staff has a measure rest followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff has a measure rest followed by a half note G4, a quarter note A4, and a quarter note B4. The third staff has a measure rest followed by a half note G4, a quarter note A4, and a quarter note B4. The fourth staff has a measure rest followed by a half note G4, a quarter note A4, and a quarter note B4. The fifth staff has a measure rest followed by a half note G4, a quarter note A4, and a quarter note B4. The score includes various musical notations such as accidentals, dynamics, and fingering numbers.

21 CIII CI CIII 3 *f*

25 2 2 5

29 3 1 0 4 0 4 1. D.C. al Fine

33 2. *f* Fine

Viejo dolor (fox)

Luis E. Nieto
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩ = 90

Guitar

CIII

mf

p

5

♩

♩II CIII

mf

9

CII

♩V

13

f

17

mf

21

♩II ♩III

CIII

0 0 2 1

Viejo dolor

2

CV CIII

25

f

CIII CIII CIII

29

p

33

mf

37

p

CVII CVII CIII

41

mf

CII CII

45

Viejo dolor

3

49 CII CVII CII

f

53 CII

mf

57 ΦVII CVII

f

61 ΦV ΦIV ΦV ΦV

mf

65 CVII CVII CII

f

69

mf

1. 2.

al % y segunda casilla al final *mf*

Viejo dolor

4

73

A musical score for a piece titled "Viejo dolor". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music, each starting with a fermata. The bottom staff is in bass clef and contains three measures of music. The first measure of the bottom staff is marked with a forte dynamic (*f*). The second measure of the bottom staff is also marked with a forte dynamic (*f*). The third measure of the bottom staff is marked with a forte dynamic (*f*) and includes a bracket labeled "Arm.12" spanning the last two measures. The score ends with a double bar line.

Tatuaje (pasillo)

Ruben Uquillas
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩ = 86

Guitar

f

5

mf

9

p

13

mf

17

p *mf*

C III

21 *f* *mf*

25 *mf*

C III

29 *f* *mf*

33 *p*

C III

37 *f* *mf*

41 *mf* *f* *mf*

Final

DC. y Final Sin repeticiones

Se va mi vida (albazo)

D.R.A.
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩. = 83

Guitar

p Dulce

C VII

arm 12

mf Natural

f

arm 12

mf

arm 12

C III

f

C III

p

The score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It includes a dynamic marking of *p* and the word 'Dulce'. The second staff has a dynamic marking of *mf* and the word 'Natural'. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *p*. The score includes various musical notations such as notes, rests, accidentals, and fingerings. There are also specific markings for 'C VII' and 'C III' and 'arm 12'.

Se va mi vida

2

23

arm 12

mf

C VII

Musical staff 23-26: Treble clef, key of D major. Staff 23 starts with a whole note D4. Staff 24 has a half note D4 and a half note E4. Staff 25 has a half note E4 and a half note F#4. Staff 26 has a half note F#4 and a half note G4. Fingering: 4, 2. Dynamics: *mf*. Chord: C VII.

27

arm 12

f

C VII

Musical staff 27-30: Treble clef, key of D major. Staff 27 starts with a whole note D4. Staff 28 has a half note D4 and a half note E4. Staff 29 has a half note E4 and a half note F#4. Staff 30 has a half note F#4 and a half note G4. Fingering: 3, 4. Dynamics: *f*. Chord: C VII.

31

arm 12

p Dulce

Musical staff 31-34: Treble clef, key of D major. Staff 31 has a whole rest. Staff 32 has a whole rest. Staff 33 has a half note D4 and a half note E4. Staff 34 has a half note E4 and a half note F#4. Fingering: 1, 2. Dynamics: *p*. Marking: Dulce.

35

mf Dulce

C III C VII C V

Musical staff 35-38: Treble clef, key of D major. Staff 35 starts with a whole note D4. Staff 36 has a half note D4 and a half note E4. Staff 37 has a half note E4 and a half note F#4. Staff 38 has a half note F#4 and a half note G4. Fingering: 4, 3. Dynamics: *mf*. Marking: Dulce. Chords: C III, C VII, C V.

39

mf Natural

C III C VII C III C VII

Musical staff 39-42: Treble clef, key of D major. Staff 39 starts with a whole note D4. Staff 40 has a half note D4 and a half note E4. Staff 41 has a half note E4 and a half note F#4. Staff 42 has a half note F#4 and a half note G4. Fingering: 4, 3. Dynamics: *mf*. Marking: Natural. Chords: C III, C VII, C III, C VII.

43

arm 12

f

C VII

Musical staff 43-46: Treble clef, key of D major. Staff 43 starts with a whole note D4. Staff 44 has a half note D4 and a half note E4. Staff 45 has a half note E4 and a half note F#4. Staff 46 has a half note F#4 and a half note G4. Fingering: 4, 2. Dynamics: *f*. Chord: C VII.

47

arm 12

Al *f* Final Final

C VII

Musical staff 47-50: Treble clef, key of D major. Staff 47 starts with a whole note D4. Staff 48 has a half note D4 and a half note E4. Staff 49 has a half note E4 and a half note F#4. Staff 50 has a half note F#4 and a half note G4. Fingering: 4, 2. Dynamics: *f*. Marking: Al. Chord: C VII.

Tú (pasillo)

José Antonio Vergara
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩ = 98

Guitar

♩ = 98

mf

p

mf

f

CV

CII

CVII

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16 *mf* CII

19 *f*

22 CII CIII

25 *mf* CII

28 *f* CII

31 *mf*

Detailed description: This musical score is for guitar, spanning measures 16 to 31. It is written in treble clef with a key signature of one sharp (F#). The score is divided into six systems, each containing a single staff. Measure numbers 16, 19, 22, 25, 28, and 31 are placed at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (0-4) are indicated above or below notes. Chordal textures are present, with some measures marked 'CII' or 'CIII'. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The notation includes standard musical symbols such as beams, slurs, and bar lines.

34 CII

3

37 *p*

mf a tempo

40 CII CIII

rit.

43

p add.

Tempo lento hasta el final

46 CV CVII

2

49

mf

Con el alma en los labios

(pasillo)

Medardo Ángel Silva
Francisco Paredes Herrera
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩ = 85

Guitar

The score is written for guitar in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 85 beats per minute. The first staff contains measures 1-3, with dynamics *mf* and *f*. The second staff contains measures 4-6, with a dynamic of *p*. The third staff contains measures 7-9, with a dynamic of *mf*. The fourth staff contains measures 10-12, with a dynamic of *p*. The fifth staff contains measures 13-15, with a dynamic of *p*. The sixth staff contains measures 16-18, with dynamics *mf* and *f*. The score includes various guitar techniques such as triplets, slurs, and fingerings. The piece is marked with a 'pasillo' style.

mf *f* *p* *mf* *p* *mf* *f*

19 *CI*

mf

22

25 *f*

28

31 *CI* *CIII*

34 *rit.* *mf* *a tempo*

CIII

37

CII

40

f

CIII

43

f

rit. hasta Final en repetición

46

p

D.C. al Fine

Fine

Senderito de amor

(fox)

1

Ventura Romero Armendáriz
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩ = 88

Guitar

CVII

mf

ΦV CIII CII CVII

f

9

mf

CII CII

13

ΦV CIII CII CVII

17

f

21

1. 2.

mf

CII

25

CV

29

CII CVII Φ V CII *p*

33

mf

CVII

37

1. 2.

p *p* *f*

Arm.12

D.C y 2 casilla

Fine

The musical score is written for guitar and voice. The guitar part is in treble clef with a key signature of one sharp (F#). The voice part is in the same key signature. The score is divided into five systems. The first system (measures 21-24) shows a guitar introduction with two first and second endings. The second system (measures 25-28) includes a vocal entry marked 'CII' and a guitar part with a forte 'f' dynamic. The third system (measures 29-32) continues the guitar part with a piano 'p' dynamic. The fourth system (measures 33-36) features a vocal entry marked 'CII' and a guitar part with a mezzo-forte 'mf' dynamic. The fifth system (measures 37-40) shows a guitar part with a piano 'p' dynamic, followed by a vocal entry marked 'Arm.12' and a final 'Fine' marking. Various guitar techniques are indicated by numbers (1-4) and symbols like 'CII', 'CV', 'CVII', and ' Φ V'. Dynamics range from piano (p) to forte (f).

Matitas de perejil

(albazo)

6 en D

♩. = 92

Luis A. Valencia
Arreglo para guitarra:
Rolando Chamorro Jiménez

CVIII

Guitar

The score is written for guitar in 6/8 time, key of D minor (one flat). It consists of four systems of music. The first system (measures 1-5) starts with a treble clef and a key signature of one flat. It features a melody in the treble and a bass line in the bass. The second system (measures 6-10) continues the melody and bass line. The third system (measures 11-15) includes a repeat sign and a key change to D major (two sharps). The fourth system (measures 16-20) continues the melody and bass line. The score includes various guitar techniques such as triplets, slurs, and fingerings. Dynamics include *mf*, *f*, and *mf*.

mf

mf *mf*

f

mf

21

f

27

mf

32

CV CV CV

p

37

CV CIII CVIII CII

mf

Matitas de perejil

42

CVIII CII

47

CVIII CV CVIII

p ⑥

52

CVIII

D.S. al Fine Fine

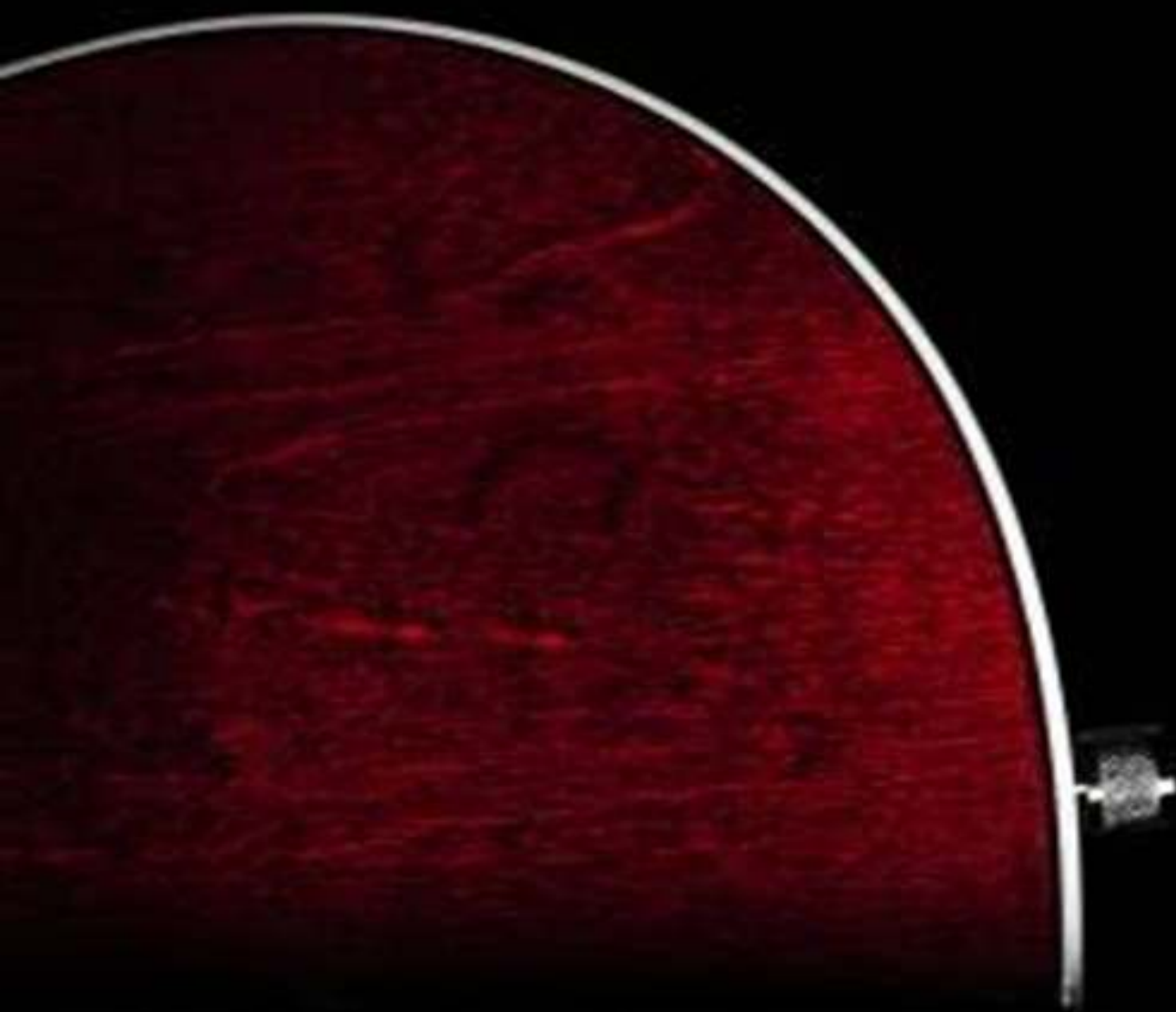
f ⑥

Detailed description: The image shows a musical score for a piece titled 'Matitas de perejil'. It consists of three systems of music, each with a guitar staff (treble clef) and a bass staff (bass clef). The first system starts at measure 42 and includes a guitar staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system starts at measure 47 and includes a guitar staff with a melodic line and a bass staff with a rhythmic accompaniment. The third system starts at measure 52 and includes a guitar staff with a melodic line and a bass staff with a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and fingerings. It also includes dynamic markings like *f* (forte) and *p* (piano). The score ends with a 'D.S. al Fine' (Da Segno al Fine) instruction and a 'Fine' marking.



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